

# WHAT DO WE SAY NOW? AN ANALYSIS OF MASS COMMUNICATION AND ADVERTISING FOR THE PREVENTION OF SEXUAL ASSAULT

by

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Sexual assault has become a prevalent issue in recent years. From university campuses to the White House, the issue is being discussed and addressed in many different ways. This thesis specifically discusses the *It's On Us* and *No More* campaigns as well as two pieces of popular media used to spread awareness of the issue of sexual assault. The

Transtheoretical Model of Change, a social health model used to understand an individual's willingness to change their behavior, is used as a basis for analyzing the videos produced for these campaigns and categorizing them based on their potential to influence a viewer's behavior. Semiotic analysis is used to analyze specific content in each video and associate the videos with stages in the Transtheoretical Model of Change. Initial results showed that many of the current videos focus on creating awareness and are associated with the pre-contemplation or contemplation stages. However, analyzing specific links between the videos and other campaign content such as websites shows potential for viewers to move beyond the early stages of the model.

This research and the areas outlined for further research are critical for expanding communication literature, applying theory to media content, and expanding research done in the intersection of social health and mass communication.

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## **Introduction**

Sexual assault is a prevalent issue in today's society (Banyard, Plante, and Moynihan 61). It exists across the world and on many university campuses. A recent study by the Association of American Universities found that 23 percent of women reported experiencing a sexual assault while in college (Wallace; Rape and Sexual Assault). This issue has been taken on by many organizations, from non-profits to the White House, which have produced a variety of messaging and advertising for the prevention of sexual assault. However, given the magnitude and complexity of this issue, there is no one message that could speak to the diverse range of audiences divided by race, gender, sexual orientation, and other community based and personal identities. Each of these diverse communities requires attention when messaging for the prevention of sexual assault. These factors contribute to the complexity of the issue and can make it difficult to clearly articulate messaging.

Given the increased visibility of the issue, numerous messages have been produced to connect audiences with resources and spread awareness. Individual university campuses have crafted messaging and strategies for communication have been created by many organizations, such as those created by the White House (Rape and Sexual Assault). Public service announcements (PSAs) and resources websites have been featured on many university campuses in an attempt to articulate the issue of sexual assault and the need for community based action. This has primarily centered on resources for reporting incidents, articulating Title IX, and contacting Title IX coordinators on specific campuses, but resources on consent and healthy relationships have also been produced for students (Appendix 3).

Traditionally, the issue of sexual assault has fallen within the realm of Title IX compliance, social health, and social justice. However, with the increased visibility of the issue and magnitude of messaging being produced for education and community response, it is important that it also be discussed in the realm of communication and mass media.

The purpose of this thesis is to analyze mass messaging and advertising for sexual assault prevention through the lens of the Transtheoretical Model of Change in order to analyze campaign content and explore possible behavioral influences produced from the messaging. Media consumers are not likely to interact with single pieces of a campaign, but will experience or possibly even seek out other pieces once they have been exposed to a single piece of content. Individual links between content will be analyzed within campaigns to analyze how this could contribute to behavioral change. The Transtheoretical Model of Change will serve as a theoretical framework for the overall analysis of behavioral influence while theories of semiotics and voyeurism will be used to explore specific aspects of the media content. Analyzing the media content in terms of these different theories will allow for a discussion of how the content from these campaigns may influence the behavior of viewers and contribute to the growing base of research focused on mass communication and sexual assault prevention.

## **Background**

### **Sexual Assault**

Sexual assault is defined as any type of sexual contact or behavior that occurs without the explicit consent of the recipient. This includes sexual activities such as forced intercourse, forcible sodomy, child molestation, incest, fondling, and attempted rape (“Sexual Assault”; Reddington). The issue of sexual assault has risen to national attention in recent years after the circulation of the *Dear Colleague Letter* from the U.S. Department of Education. The letter, published in 2011, was written to institutions of higher education and articulated the connection of sexual assault to Title IX (Dear Colleague Letter). Title IX requires schools to provide a safe learning environment that does not discriminate against students based on gender (Title IX and Sex Discrimination). Having incidents of sexual assault occur on college campuses and failing to address them is a direct violation of Title IX because the institution is failing to provide a safe environment for students.

The *Dear Colleague Letter* has not been the only thing to bring awareness to this issue. Students across the U.S. have taken a stand on this issue, often because they felt their universities were not properly handling incidents (Visser). These efforts have taken many forms from *Take Back the Night* rallies to protests on university campuses. This has led to media content such as *The Hunting Ground*, a documentary that premiered at the *2015 Sundance Film Festival* and aired on *CNN*, which specifically investigates universities and how they have handled incidents of sexual assault (The

Hunting Ground). Both the *Dear Colleague Letter* and media like *The Hunting Ground* have increased awareness of the issue and its complexities.

Awareness of this issue has continued to grow through national announcements by the U.S. President, national surveys, and awareness campaigns (Spector; Jarrett). Statistics have also played a powerful role in spreading awareness of sexual assault. Many are now familiar with the statistic that one in five and one in six men will be sexually assaulted in their lifetime; many of these occurring before the age of 18 (Not Alone 6; Rape and Sexual Assault). It is difficult to provide accurate statistics due to the large number of sexual assault incidents that go unreported, but these rates show that sexual assault is a major issue in current culture.

Efforts to control and solve the issue have continually grown since the topic reached national attention. New surveys and resources have been created to manage the issue of sexual assault on campuses (Climate Surveys). Many of these are focused on providing accurate assessments of culture, student impressions of university administration, and the magnitude of incidents on campuses. The Climate Surveys produced by the U.S. government have worked mainly on assessing these issues and student responses to various elements of the issue such as knowledge of resources and methods of reporting (Climate Surveys).

There is no denying the significance of sexual assault as an issue affecting everyone with severe implications for institutions of higher education and individuals. With over 22 million women and over 1.5 million men having experienced an incident of sexual assault, the issue of sexual assault is significant to society and could have major implications for the future (Rape and Sexual Assault). Clear communication and



messaging both about the issue of sexual assault and resources are needed, but, in order to solve this issue, communication must go beyond creating awareness to shape culture and actions to solve this issue. In order to end incidents of sexual assault, a cultural change is required to reframe understandings of healthy relationships and incorporate healthy behaviors as cultural norms. For the purposes of this thesis, advertising and mass communication will be looked at as a medium for creating this culture change and social norming.

## **Advertising**

“What does the word advertising bring to mind?” (Kleppner, Russell, and Verrill 2). Most people conjure up newspapers, magazines, super bowl commercials, or any number of cultural artifacts that attempt to sell a product to a consumer. Even the fact that consumers think of themselves as consumers as opposed to any number of other labels is a part of advertising (Leiss, Kline, and Jhally 31). The word “advertising” comes from the Latin *ad vertere*, which means to turn the mind toward (Kleppner, Russell, and Verrill 25). It dates as far back as 3000 B.C. to a clay tablet with inscriptions for an ointment dealer, a scribe, and a shoemaker (3).

Today advertising exists in an array of formats and mediums. However, its purpose and effects remain constant across all of these fronts. Advertising is often described as “persuasive communication” with the intent to sell a product or idea (Kleppner, Russell, and Verrill 26). This is generally true. Advertising is a primary vehicle for selling products to consumers for the benefit of a corporation, the advertiser, and/or the consumer. Beyond this straightforward purpose, advertising has other effects on consumers and viewers. These secondary effects are usually discussed in terms of

the negative effects they have on consumers such as advertising's effect on a viewer's perception of themselves or others in terms of stereotypes or self-esteem (Rosengren, Dahmén, and Modig 321). However, recent studies have also shown that creativity in advertising can have positive effects on consumers. For example, it can increase a viewer's interest in media content and prime them for future content through a specific media vehicle (328). Advertising clearly has an effect on shaping culture. Whether that is a positive or negative effect is a topic for debate.

Creativity plays an important role in advertising. Thousands of viewers watch the super bowl because they know that it will feature some of the most creative ads of the year. Identifying what is creative or what makes an ad creative is a more subjective process. A surprisingly limited amount of research has been done on the topic to define its elements (Yang and Smith 935). However, two important features of creativity bear significance in discussing advertising: divergence and meaningfulness. Divergence speaks to the necessity of novelty, to creating something out of the "norm" (Lehnert, Till, and Ospina 275). This element is critical in getting the attention of the viewer long enough to communicate the desired message. Meaningfulness plays two roles within an advertisement. It encompasses the idea of relevance to the consumer and it relates to the goals and purposes of the advertiser (275). All of these elements are important to an ad and can have many desired effects such as increased or repeated viewings (Yang and Smith 946).

The use of creativity in advertising is becoming increasingly valued due to the amount of control consumers have to filter advertising out of their lifestyles (Yang and Smith 945). The media landscape is becoming more diverse and changing constantly.

Visuals are often utilized to get audience attention. However, this has enhanced the aspect of ambiguity in ads (Leiss, Kline, and Jhally 199). Visual communication relies heavily on signs and signifiers to communicate. Viewers do not always decode these signs in the desired way and may miss the relevance of an ad because of this. As the number of digital channels for content delivery grows, the use of visual communication is likely to continue to increase.

As stated above, advertising effects and shapes culture, but much of advertising first looks to culture before producing an ad. Leiss, Kline, and Jhally write, “Advertising indeed draws deeply from the predispositions, hopes, and concerns of its audiences, but it reformulates them to suit its own purposes, not reflecting meaning but rather *reconstituting* it” (200). In this way advertising tends to take what exists already in culture and repurposes it through framing or narrative to suit the purposes of the advertiser.

This is particularly pertinent when discussing advertising or communication for sexual assault prevention. The current culture is one in which incidents of sexual assault frequently occur. Advertising and communication must not reflect this culture so that it does not appear to support or normalize sexual assault as a fixed aspect of culture. Instead, the messaging must take the elements of culture relevant to the issue and reframe them to create new narratives with the intention of creating a culture in which sexual assault does not occur. Creativity can play an important role here in attracting viewer attention and prompting viewers to action.

In the context of creativity and social norming, advertising can be defined as a creative solution for engaging and communicating with an audience. This will be the

working definition for the purposes of this thesis. This will allow for the analysis of campaigns specifically tailored to engage specific audiences or communities around the issue of sexual assault, such as the *It's On Us* campaign which primarily targeted college students (The White House – It's On Us).

## **Theories**

Three theories are utilized for the purposes of this thesis: the Transtheoretical Model of Change, Semiotics, and Voyeurism. Existing literature speaks to the importance of using theory to analyze the impact of campaigns specifically for social health (Luca and Suggs 20). These provide theoretical frameworks for discussing behavioral influence connected to shaping culture and for the analysis of media content. The Transtheoretical Model of Change was chosen because of its use in behavioral health and previous use in discussions of sexual assault. Semiotics and Voyeurism were chosen for their connection to media analysis and viewer relation to content. The combined use of all these theories balances the theoretical framework between social behavioral health and mass communication so as to discuss the selected media content in the intersection of these disciplines.

### **Social Health Theory: the Transtheoretical Model of Change**

This thesis uses the Transtheoretical Model of Change as a theoretical framework to analyze the behavioral influence of current media content for sexual assault prevention. This model is traditionally used in the field of social and behavioral health to study the process individuals go through to change their behavior, typically from a behavior not beneficial to their personal or community's health to a healthier behavior (Banyard, Plante, and Moynihan 64). The model, in its traditional form, outlines six stages: pre-contemplation, contemplation, preparation, action, maintenance, and termination. Each of these stages define certain characteristics for the individual going through change and prescribe specific behavioral challenges or obstacles to

furthering their behavioral change (“Transtheoretical Model (or Stages of Change) - Health Behavior Change”).

This theory has been widely used to understand an individual’s willingness to change a variety of health behaviors (Banyard, Plante, and Moynihan 64). Although the model centers on the individual’s behavioral change, the larger context of the change can have significant impacts on culture or community.

The stages outlined by this model illustrate a process of change from negative behaviors to positive behaviors through a process of individual learning. These stages will be used as a spectrum to determine how current messaging could influence an individual’s behavior. This analysis will provide insight into understanding how current media crafting is shaping culture and can be used to identify elements for future messaging.

Before discussing the theory itself it is important to understand the critical assumptions that are made by the theory. The assumptions of this theory that are relevant in this context are:

1. Behavior change is a process that unfolds over time through a sequence of stages. Health population programs need to assist people as they progress over time.
2. Stages are both stable and open to change, just as chronic behavior risk factors are both stable and open to change.
3. Population health initiatives can motivate change by enhancing the understanding of the advantages and diminishing the value of the disadvantages.
4. The majority of at-risk populations are not prepared for action and will not be served by traditional action-oriented prevention programs. Helping people set realistic goals, like progressing to the next stage, will facilitate the change process.

5. Specific principles and processes of change need to be emphasized at specific stages for progress through the stages to occur (“Transtheoretical Model (or Stages of Change) - Health Behavior Change”).

These assumptions take into consideration both the habits and context that an individual exists within. In relation to sexual assault prevention, these assumptions mean most individuals are not overtly aware of all the behaviors that contribute to the issue of sexual assault. However, this may not include individuals who are intentionally participating in sexually predatory behavior. The theory assumes that the stages are clearly defined and identifiable, but are part of a larger process of change. Finally, it assumes that most individuals are not equipped to make changes to their behavior on their own and it is necessary to provide them with tools or prompts to make changes.

These assumptions compose the primary challenges for media messaging in the context of sexual assault prevention. If it is true that most individuals are not ready to make changes to their behavior, then it is likely that beginning to change their behavior will be difficult. However, this is not necessarily more or less difficult than selling other ideas through advertising or media methods. It is here that creativity in advertising and messaging can be most effective in overcoming this challenge and reaching audiences.

The Transtheoretical Model of Change is a synthesis of several theories that analyze the stages an individual goes through to change their behavior. The theory’s six stages each identify characteristics and behaviors of individuals along the course of their behavioral change (“Transtheoretical Model (or Stages of Change) - Health Behavior Change”). It is also important to note that the model looks at the process of behavioral change occurring within or around six months. However, this time frame is

not expressly relevant to analyzing media content given that interaction with the content may occur in different contexts and frequencies than other applications of the theory. Defining behavioral change as a process that occurs over time is important to consider in the analysis and discussion of media content. Looking at each of the stages outlined below illustrates the process outlined by the Transtheoretical Model of Change.

### *Pre-contemplation*

People at this stage of the model are ignorant of the danger of their behavior and are unmotivated to change. Not all of the individuals in this category may be ignorant of their behavior. Some may have attempted change in the past, but, when their efforts did not produce results, they became unmotivated to change (“Transtheoretical Model (or Stages of Change) - Health Behavior Change”).

### *Contemplation*

People at this stage of the model are aware of the advantages of changing their behavior, but they are also aware of the disadvantages. In most cases, the weighing of the advantages and disadvantages are equal for the individual, which can pause their process toward change. Many individuals can fall into a chronic contemplation period in which the individual is uninterested in producing change in their behavior (“Transtheoretical Model (or Stages of Change) - Health Behavior Change”).

### *Preparation*

People at this stage of the model are planning to make behavior change within the next month. This time frame is based on the general timeline of the theory, but can progress at a different speed. These individuals may have taken action in the past, but they



currently have a definite plan to make behavioral change in their immediate future (“Transtheoretical Model (or Stages of Change) - Health Behavior Change”). In the context of sexual assault prevention, this could look like individuals practicing consensual language with an intimate partner, internalizing and practicing lessons from a sexual assault education program, or a variety of other possibilities.

### *Action*

People at this stage of the model have taken significant steps to changing their behaviors. The Action category does not include all of the specific actions that an individual has taken to modify their behavior, but looks at the larger trend of the individual’s behavior once it has been established. These trends are defined differently based on the specific behavior that is being analyzed for change (“Transtheoretical Model (or Stages of Change) - Health Behavior Change”). In terms of sexual assault prevention, an individual would fall into the Action stage once they have consistently not used sexist, victimizing, and disrespectful language. This is only one example of a variety of behaviors that could place an individual into this stage.

### *Maintenance*

People at this stage of the model have established a consistent behavioral change and are further solidifying the philosophy behind their new behavior. During this phase the individual reduces the risk of relapsing to their previous behavior; however, the risk can stay constant for up to five years (“Transtheoretical Model (or Stages of Change) - Health Behavior Change”).

### *Termination*

This is the final stage of the Transtheoretical Model of Change. Individuals in this stage no longer are using the tactics used to modify their behavior used in the Action and Maintenance stages and their new behavior has become an automatic habit. Individuals in this phase are confident that they will not relapse as a way of coping with current situations (“Transtheoretical Model (or Stages of Change) - Health Behavior Change”). In the context of sexual assault prevention, individuals in this phase would be highly aware of how their actions contribute to creating culture that does or does not contribute to the issue of sexual assault and are equipped to recognize and interrupt situations that could lead to a sexual assault.

This model provides a basis for analyzing current sexual assault prevention messaging and understanding how it contributes to creating individual behavioral change. From the characteristics and aspects of each stage, connections can be drawn to elements of messages to identify which stage a viewer’s behavior may be influenced toward. This analysis will contribute to understanding how the crafting of current messaging is influencing current audience behaviors. If lasting change is to be produced, it is critical that messaging for prevention and education continues to evolve toward that goal.

### **Mass Media Theory**

In order to analyze selected media content and advertising, two communication theories were selected: advertising semiotics and voyeurism. Advertising semiotics was selected to analyze the signs and signals within media messages in order to discuss

meaning and relevance. Voyeurism was selected to provide a basis to analyze audience participation in and reception of the selected media content. These theories compose the methods used to analyze the content and advertising selected for this thesis and to determine points of connection with the theoretical framework of the Transtheoretical Model of Change.

### **Semiotics**

Semiotics deals with meaning within the creation, ideology, implementation, and interpretation of messaging. In general, it refers to the creation of meaning through signs and symbols (Epure, Eisenstat, and Dinu 593). In the context of advertising, semiotics looks at how signs and relevance create meaning for audiences. Both the audience and the advertiser create meaning from the messages. The advertiser places specific signs within the message to make meaning and the receiver interprets these signs to create meaning, often referred to as encoding and decoding respectively (595). Encoding is the process of putting meaning into a message and decoding is the process of interpreting a message to find or create its meaning. Both meanings are not necessarily the same, but the receiver found meaning within the message nonetheless.

Just as meaning may have discrepancies between the advertiser and the viewer, meaning may vary between individual viewers. The process a viewer goes through to decode a message uses the lens through which the receiver interprets their world and is a primary factor in what meaning they take away from a message. This lens can be a product of gender, race, socio-economic status, or many other factors (Epure, Eisenstat, and Dinu 595). For these reasons different receivers may interpret the same message in

a way that produces different meanings. However, these discrepancies are not always large and many viewers can share a common meaning.

The creation of meaning in advertising is a complex and even contradictory process. In order for advertising to be successful it must create a sense of desire in its audience for the product that is displayed and create positive feelings toward the brand. In order to do this, advertisers must first present their message in such a way so that it is clear to the audience that the message is an advertisement. The message must be framed in order to make sure that the audience begins the decoding process in the desired context. This process involves semiotics specific to advertising and is a prominent part of the presentation of other signs and meaning from advertisements. The advertisement must then create a desire in the audience to decode the message's meaning. The attention of the audience is taken into account during this step. There are thousands of messages that are sent through the various mediums of communication every day. Many of them are advertisements. It is up to the advertiser to entice the audience in such a way so that they are willing to invest time in the advertisement and decode meaning from it.

However, the meaning of an advertisement is complicated. An advertisement itself must not have meaning without the inclusion of the audience. An aspect of a successful advertisement requires that the audience complete the advertisement's meaning. It is inherent that any message will have some sort of meaning attached to it, but an advertisement needs the relevance from an audience's perspective to complete its meaning. This is a very powerful way of communicating because it allows the audience to be a part of the message itself and connects them emotionally so that the meaning of

the message is more impactful. In this way the advertisement itself creates its own world that the audience enters and customizes to their preferences and perspective.

Persuasion is also an inherent aspect of semiotics (Bianchi 244). This is most often associated with the attempt to influence consumers into buying a product featured in an advertisement. The advertiser aligns the signs and meaning of the advertisement in such a way as to create a narrative to persuade a consumer to buy a given product or idea. Rhetoric often plays a powerful role in this persuasion and has been a topic of research in the area of semiotics (244).

This may seem odd or contradictory in a discussion about messaging for sexual assault prevention. However, it is important to understand the process through which audiences decode messages so that current messages can be analyzed effectively. There are many connections between the process of semiotics and messaging for sexual assault prevention. When audiences are shown messaging or even advertisements for sexual assault prevention it is important that they recognize that the message pertains to sexual assault prevention. This is critical for the audience to place the message in the desired context so that the signs and symbols can be interpreted in the intended way. From this basis, the construction of larger narratives and the relationship between specific pieces of content can be analyzed.

## **Voyeurism**

Voyeurism is a critical part of any effective form of mass communication or advertising. The signs and symbols within a message are only effective if the intended audience can interpret them in a manner desired by the sender. Voyeurism in many ways begins where semiotics ends. Semiotics focuses on the signs and symbols within the messaging, but voyeurism looks at the experience of receivers making meaning of the signs and symbols. Voyeurism focuses on the interactions between audiences and messages.

The experience of the audience is important for understanding the effectiveness of mass communication. Voyeurism can be understood as studying the experience of an individual receiving stimulation through visual means (Blazer 379). This stimulation is necessary for creating behavioral change within an audience and is a central part to the decoding process of the messaging.

In the context of messaging for sexual assault prevention and the Transtheoretical Model of Change, aspects of voyeurism are critical for creating desired cultural and individual changes. Broadly, creating compelling messaging that draws audiences' attention and engages them is necessary for creating effective advertising. In regards to individuals within an audience, it is important to consider how individuals will experience the messages and how their experience will influence their behavior. Sexual assault prevention can be a very emotional topic and messaging on it can be triggering or off putting for certain audience members. It is important that messages do not create situations or connections that could trigger or traumatize individuals. The

stimulation from the messaging is also critical to their progression through the stages of the Transtheoretical Model.

Although aspects of voyeurism are not entirely predictable, it is relevant to analyzing messaging because it allows for the discussion of audience reception. For the purposes of this thesis, voyeurism is used to further add to the analysis of specific messaging and to discuss audience movement through the stages outlined in the Transtheoretical Model of Change.

## **Analysis**

There is a large spectrum of messaging focused on sexual assault prevention, which is far too large to synthesize in the scope of a single thesis. In order to accomplish the purpose set out for this thesis, it was necessary to select specific messaging to analyze in depth. Messaging was selected from the United States that had attained national attention and had been produced in the past five years. Concentrating focus on messages and advertising that met these criteria reduced the spectrum of content, but still allowed for in-depth analysis of influential messages.

### **It's On Us: A Cultural Movement**

The *It's On Us* campaign premiered in September 2014 and was designed to create a cultural movement to raise awareness of sexual assault as an issue and inspire community action (Monllos; The White House – It's On Us). The campaign was developed by the San Francisco based creative agency Mekanism and was launched by the White House. *It's On Us* has grown to be a national movement to promote change on college campuses across the country and has given communities tools to show that they are making a stand. Jason Harris, CEO of Mekanism, said, “A movement isn't about creating ads and having people passively watch. It's about creating the tools so people take action.” (Monllos).

The title “It's On Us” was specifically chosen as a rallying cry for sexual assault prevention (Monllos). Its purpose was to further the conversation around sexual assault prevention beyond awareness. The creators of the campaign sought to influence and change cultural norms on college campuses. The campaign articulated everyone's



responsibility in preventing sexual assault and creating a culture in which incidents of sexual assault do not occur in order to shape cultural norms and perceptions.

The basis of the campaign aligns with the process of the Transtheoretical Model of Change in that both focus on behavioral change. *It's On Us* seeks to bring massive cultural change to a society and a prominent issue. This involves singular interactions between individuals and messaging produced for the purposes of the campaign. The campaign specifically targeted a broad community of individuals as its audience (The White House – It's On Us). Rather than craft messaging for the one in six people who are survivors or the 20 percent who are perpetrators, they targeted the 94 percent of people who can stop or prevent an incident of sexual assault. Although the messaging for this campaign was directed to a large audience, the campaign recognized that influence and cultural change happens on an individual level.

Similarly, the Transtheoretical Model of Change focuses on an individual's progression through stages of behavioral change. Both the model and the campaign are concerned with an individual's behavior. However, they emphasize different parts of the process. The campaign looks at creating behavioral change while the model tracks it. Discussing them together allows for a broader analysis of behavioral influence from media content.

In order to analyze the influence of specific messaging from *It's On Us* the six stages will be used as a spectrum in which to place specific campaign messaging. The content for the campaign will be divided into two categories for analysis: campaign produced content and community produced content. The primary content for analysis in the scope of this thesis will be the video PSAs. Many different types of content have

been produced for the campaign, but the PSA videos represent an important piece of the campaign in terms of audience reach and articulating purpose.

### **Campaign Level PSAs**

Several videos have been produced on the campaign level to spread the message of *It's On Us*. This content, referring to the PSA videos for the purposes of this thesis, acted as the first representations of cultural influence for this campaign. Many of the PSAs produced by universities and other organizations incorporated many of the elements of the first *It's On Us* PSA in their own PSAs for their campus communities. In this way, the PSAs on the campaign level have acted as templates or tools for articulating the message of the campaign.

Three PSAs have been chosen from the campaign level to be analyzed: the *Sexual Assault PSA*, *One Thing*, and the *Bystander PSA*. These three videos are representative of the videos that have been produced for the purposes of the campaign and make up the majority of the PSAs. The other videos produced for the campaign use similar or the same content and reframe the same messages. The videos selected for analysis represent the full cuts and the widely distributed content for the campaign.

In order to analyze these videos, semiotics and voyeurism will be used. Specific signs and symbols will be identified and discussed including language and rhetoric to decode possible meaning from the campaign's messaging. This will provide a basis for connecting the videos to a stage of behavioral change in the Transtheoretical Model of Change and audience interactions with the content of the messages.

### *It's On Us: Sexual Assault PSA*

In September 2014, the first *It's On Us* PSA was viewed at the White House as the *It's On Us* campaign was launched to bring awareness to sexual assault on college campuses (Monllos). The video included many known celebrities such as Jon Hamm, Josh Hutcherson, and Zoe Saldana and spoke immediately about the issue. Sexual assault was included in the first line of the PSA: “It’s on us to stop sexual assault.” (*It's On Us: Sexual Assault PSA*).

The message of the PSA is communicated through plain language articulating community responsibility in solving the issue of sexual assault (*It's On Us: Sexual Assault PSA*). The lines detail specific behaviors for sexual assault prevention. For example, “to get in the way before it happens” is not an action like spilling a drink on someone or finding a friend, but it is a behavior or attitude a person could adopt to stop a sexual assault from occurring (*It's On Us: Sexual Assault PSA*). The idea of it being a community initiative is weaved throughout the video with the repetition of the line “it’s on us.” The lines “to take responsibility” and “it’s on us—all of us” further emphasize the responsibility that the community and individuals have to step in and prevent an incident from occurring. The video ends by directing the audience to [itsonus.org](http://itsonus.org) to learn more and sign the pledge to stop sexual assault (*It's On Us: Sexual Assault PSA*).

When an audience member first saw this video, they would most likely recognize the celebrities speaking these lines. The celebrities’ faces and the white background make up the entirety of the screen. There are no other elements or signs used within the video itself. Each spokesperson is looking straight into the camera with a blank white background (*It's On Us: Sexual Assault PSA*).

However, having the celebrities speak directly into the camera creates an important connection with the audience. The message resembles an interaction between an individual watching the video and the celebrities in the video. The audience's gaze is looking directly at a face looking back at them, which mimics the signifiers of a conversation or interpersonal interaction.

This effect is critical for the *It's On Us* campaign. It further emphasizes the community aspect of the initiative and directly connects the message with individuals and their behavior. Framing this initially as a conversation with someone familiar was critical. The audience would recognize the celebrities and have some sort of viewing relationship with them. However, this relationship would tend toward watching them rather than having them speak directly to the viewer. The aspect of celebrity fame would also carry weight in emphasizing the importance of the issue. Sexual assault is such a large issue that these celebrities are involved in a campaign to stop it. In this way, the fame and familiarity of the celebrity provides a basis for starting an important conversation.

In terms of connecting with the Transtheoretical Model of Change, this first video would likely fall in the area of pre-contemplation or contemplation. This video was the first of several and was produced to bring awareness to the issue, which directly parallels pre-contemplation (Monllos). However, the behaviors or attitudes outlined by the video could lead an audience member to start weighing the advantages and disadvantages of behaviors following the elements of contemplation. It is not likely that behavior beyond this would be influenced or changed given that the video does not outline specific actions for individuals to model (It's On Us: Sexual Assault PSA.).

### *It's On Us: One Thing*

Following the first *It's On Us* PSA, several others have been produced to continue the conversation. *It's On Us: One Thing* follows a similar structure to the first PSA that was produced.

Once again celebrities are used as the spokes people for the message of the video. However, a different visual aesthetic is used in this video. It begins in a similar way with a celebrity looking directly into the camera, but there is the impression of a mirror that is creating a partial reflection of the celebrity's face (*It's On Us: One Thing*). As the video continues, the aesthetic of the mirror becomes more apparent. The celebrities are no longer looking directly into the camera, but are looking into a mirror and their reflection is looking at the camera. This changes as one celebrity turns from the mirror and looks directly into the camera and the video continues in its expected manner (*It's On Us: One Thing*).

This semiotic element creates distance between the audience and the celebrities. It is no longer a direct conversation. The celebrity is speaking into a mirror with the audience watching them. However, the reflection of the celebrity appears to be looking at the audience. This creates a tension between the audience watching and also being watched.

This tension functions to create space between the audience and the celebrities. It is no longer the resemblance of a direct conversation. The audience's experience becomes more passive through an emphasized looking experience, which provides a sense of safety. The audience is looking at the celebrities as they talk to themselves in mirrors and are not perceived as active participants in an interaction. However, the

aesthetic of a conversation is still there, as the celebrities' reflections appear to be speaking to the audience (Appendix 2). This sense of space and safety provides a more personal tone as the message focuses on the more intimate topic of consent.

Unlike the first video, the message here is not a strong rallying cry around a movement. This video begins a transition into discussing the elements of intimate relationships, which requires more attention to audience reaction. The use of the mirror helps to create this sense of space and safety while still remaining true to the aesthetic of the overall campaign.

This video moves viewers further along the stages of the Transtheoretical Model of Change. This video begins a discussion of what consent is (It's On Us: One Thing). It outlines the process and necessity for having consent in a relationship. It does not model exactly what getting consent looks like, but it illustrates that consent is necessary for a healthy sexual relationship (It's On Us: One Thing). This video would likely fall into the stage of contemplation. Viewers would likely be aware of the issue of sexual assault before seeing this video. It would provide them further information by discussing consent and allow them to weigh the advantages and disadvantages of having consent in their interactions (Transtheoretical Model (or Stages of Change) - Health Behavior Change). However, there still are not specific actions for a viewer to execute or model to change their behavior.

#### *It's On Us: Bystander PSA*

This video takes a different aesthetic than the other two *It's On Us* PSAs. Rather than using celebrities, it sets the message in another setting familiar to the target audience: a party. Several signs are used to create this aesthetic. The first frames of the

video focus on a woman who appears to be slightly intoxicated (It's On Us Bystander PSA). Her hair appears to be sweaty and her movements seem to be slightly impaired. She is fully in focus while the rest of the frame is blurry, which adds to the feeling of impairment. The loud music, red solo cups, and man riding a bicycle further add to the aesthetic of a party (It's On Us Bystander PSA).

A man stops the woman as she moves through the party and attempts to keep her at the party by grabbing her arm (It's On Us Bystander PSA). These signifiers might suggest to a viewer that this is leading to a sexual assault. However, these sign could be interpreted in a number of ways and would require the knowledge of it being a sexual assault PSA to read them as signifying a sexual assault. These signs are further blurred as the focus of the video moves away from them before the viewer is able to see what happens after the man grabs the woman's arm (It's On Us Bystander PSA).

The video then moves to its next focus which is a man sitting on a couch. It appears that the man is looking at the man and woman featured in the first part of the video. The lines "this isn't a PSA about a sexual assault—it's about being the guy who stops it" accompany the transition to the man on the couch further emphasizing the previous signs being read as leading to a sexual assault (It's On Us Bystander PSA). However, the emphasis here is placed on a sexual assault *not* occurring because the second man stops it. The video concludes by directing viewers to [itsonus.org](http://itsonus.org) in the same fashion as the other *It's On Us* videos.

This video again brings focus on the issue of sexual assault, but focuses on a sexual assault being prevented. It does not outline how the man prevented the sexual assault but leaves that up to the mind of the viewer (It's On Us Bystander PSA). This

allows space for the viewer to imagine themselves in the scenario and what they would do. This could prompt ideas for intervention, a desire for more information, or a discussion about sexual assault prevention. The video incorporates the elements of contemplation again as the viewer is challenged to weigh the advantages and disadvantages of their behavior (Transtheoretical Model (or Stages of Change) - Health Behavior Change). However, the emphasis here contributes heavily to the advantages of being able to stop a sexual assault from occurring.

### **Community Level PSAs**

True to the heart of the campaign, *It's On Us* produced tools for communities and organizations to show their involvement and support for the campaign such as a toolkit for messaging and contributing to the campaign (*It's On Us Website*; The White House – It's On Us). One of the most widely used of these is the format of the PSAs themselves, which is not expressly included as a tool of the campaign. However, the model for taking a stand and making a statement has become an aesthetic of the tools. After the launch of the *It's On Us* PSAs, communities across the country have created their own videos modeling the ones created by the *It's On Us* campaign.

Several of these videos were selected as a representative sampling for the purposes of this thesis. Videos were selected from the *It's On Us* YouTube playlist that featured college campus videos. Videos produced from college campuses specifically for the *It's On Us* campaign were selected in order to stay true to the main audience of the campaign. Many campuses have produced subsequent videos, but many of those are featured in campus specific campaigns or are tangential from the main message of *It's On Us*.



The campus videos resemble the *It's On Us* PSAs in many ways, but have several differences (Appendix 2). All of the videos use the aesthetic of individuals talking into the camera, maintaining that same audience connection used in the campaign PSAs. Many of the campus videos feature popular individuals such as athletes or student leaders who would have a comparable “fame” or reputation as the celebrities in the *It's On Us* PSAs. All of the videos continue the mantra of “it’s on us” true to the heart of the campaign.

The videos have slight differences from the campaign PSAs. Least of these are the inclusion of specific community names or signifiers such as Ducks, Penn Staters, or the mention of a specific campus (Appendix 1). These ground the videos in the community that produced them and connect to the theme of community involvement. However, larger issues arise in the rhetoric used within certain videos.

Most widely used by the campus videos is the word “something” (Appendix 1). This is usually used to prompt action or define how an individual should react to preventing a sexual assault. For example, the video from George Washington University includes the lines “it’s on us—to do something—anything to keep an assault from happening (It's On Us: The George Washington University; Appendix 1). The word something does not define a specific action and leaves the interpretation open to any number of meanings a viewer could decode. This is a similar tactic to those used in the previous PSAs in that it leaves space for the viewer to imagine or think about what that something could be that would stop an incident from occurring. The word something is never used in the campaign level PSAs and is only present in the campus level videos (Appendix 1). This use of something creates a feeling of uncertainty or

desperation. It is not clear exactly what should be done, but it is definite that something needs to be done. The ambiguity of “something” does not contribute to a viewer’s learning or behavioral change. It has the potential to weaken the overall message of the video by incorporating the sense of uncertainty in the viewer or the video’s creator. However, it could also provide room for a viewer to imagine actions or methods for preventing an incident in this ambiguous space.

The video from Washington University in St. Louis represents another area of concern for campus videos. In the video these lines are included: “recognize the potential danger of someone trying to target another person at a party—check in with the target. Are you okay?” (It’s On Us, Wash U.; Appendix 1) These lines include information for influencing behavior such as prompting viewers to check in with people. However, the video refers to a person who must be checked on as “the target.” This term continues perceptions of hunter/hunted mentality and does not reflect the care assumed in an individual who is checking in with someone at a party. In this case, this term has the potential to negatively influence the viewer counter to the efforts of the campaign. Replacing the term with “the person” or “checking in with them” would help to refocus the rhetoric on positively influencing the viewer.

Overall, these videos provide community statements in support of the campaign and its efforts. Further attention should be paid to terms or specific rhetoric used within the videos to match the tone and strength of the *It’s On Us* PSAs and positively contribute to the cultural shaping around this issue. Following the elements of the campaign level videos, these videos would likely fall in the pre-contemplation or

contemplation stage given that they reflect many of the same qualities and act to promote awareness.

### *Websites*

Both the *It's On Us* PSAs and community level videos direct viewers to websites at the end of the videos. Instead of completely changing a viewer's behavior, the videos act as prompts for the viewer to find more information to start or continue changing their behavior. Many of the videos directed viewers to itsonus.org for resources to do this, but several of the videos directed viewers to websites hosted by the sponsors of the specific videos.

The *It's On Us* website features a variety of content for viewers to engage with (Appendix 3). It features resources for more information, clearly articulates the purpose of *It's On Us*, and provides tools such as social media profile badges and tips for viewers to learn more about sexual assault prevention (*It's On Us Website*). The most promoted feature in the PSAs was taking the pledge. Visitors to the site could do this as well as see a list of people who had taken the pledge, displaying the size of the community involved in ending sexual assault (*It's On Us Website*; Jarrett).

The information provided on this site provides materials for a viewer to reach the action or maintenance stage. The site clearly articulates a purpose that they viewer can be a part of by signing the pledge. The viewer can then explore the other resources on the site to begin recognizing their own behavior and participate in other community events (*It's On Us Website*). However, this is reliant on the motivation of the viewer. The initial prompt, the video or PSA, would have to provide enough impetus for the viewer to continue seeking out this information. Providing an interactive website design

and content would increase the likelihood of a viewer further exploring the content, but the application of the material to behaviors and actions would be dependent on the viewer.

Three of the videos selected directed viewers to websites specific to their communities (University of Oregon, Stanford, Penn State, Washington in St. Louis; Appendix 1). All of these websites included features similar to those featured on the *It's On Us* website. The sites generally included information on reporting an incident or provided contact for a Title IX coordinator (Appendix 3). Generally, resources were articulated so that individuals could find information to understand consent, their own behaviors, or find ways to be involved in community efforts. However, this information was not always included on these sites or accessible from them. In comparison with the *It's On Us* website, these sites generally do not provide the same level of resources and opportunities for viewers to get involved and interact with more content that could influence their behavior.

In addition, two videos did not direct to websites, but instead listed specific contact information for a Title IX coordinator or a social media account (University of Rochester, University of Texas Dallas). These resources are relevant to the prevention of sexual assault, but they do not provide substantial resources for viewers to engage with content or progress through behavioral change. A social media account may provide more avenues for a viewer to connect and get involved with the community, but there is not necessarily the access to clearly articulated information around sexual assault prevention and healthy behaviors.

### **What If Bears Killed One In Five People?**

Beyond the *It's On Us* PSAs and community videos, the campaign has also partnered with specific organizations to create PSAs that do not follow a traditional PSA format. The *What If Bears Killed One In Five People?* video was a partnership between *It's On Us* and *College Humor* (Richards). The video emphasizes the well-known statistic that one in five college women will be sexually assaulted (Rape and Sexual Assault). However, the video takes a comedic perspective by reframing it to bears will attack one in five people (*What If Bears Killed One In Five People?*).

The video features five men hanging out in a “man cave” (Richards; Appendix 2). One of the men is aware of the bear, but does not know what to do about it so he chooses to ignore it (Richards; *What If Bears Killed One In Five People?*). This dynamic looks at sexual assault from a different perspective. Usually, men are seen to be in a more powerful role, but in this scenario, they are the ones who could be the victim. The video also places the whole situation in a ridiculous context. Using the line “bears will be bears” which plays off a more common phrase, “boys will be boys,” both shows the ridiculousness of the situation and the ridiculousness of not doing something about sexual assault (Richards; *What If Bears Killed One In Five People?*). The video incorporates other common phrases associated with sexual assault reframed in the context of the video. Using these familiar phrases in a reframed and humorous context creates an engaging prompt for viewers to not be just a bystander, but take action to prevent incidents of sexual assault.

This video places the conversation of sexual assault awareness into a new and possibly more engaging context with the creative use of a statistic. At the time of this

thesis the video had 1.6 million views on YouTube (What If Bears Killed One In Five People?). The video does not provide information for changing behaviors, but it provides a strong message for awareness and prompts viewers to learn more about taking action. The video also ends by directing viewers to itsonus.org, which could contribute to changing a viewer's behavior as discussed in previous sections.

### **NO MORE: Defining a Line**

The *No More* campaign was started in March 2013 by a coalition of organizations to bring awareness to the issues of domestic violence and sexual assault (*No More Website*; Koblin). *No More* has grown since its launch and now incorporates and partners with hundreds of organizations including the U.S. Department of Justice, advocacy groups, universities, and various communities to increasing awareness of domestic violence and sexual assault (*No More Website*). A powerful tool in their efforts has been the use of PSAs to increase visibility and awareness. Several of their PSAs have aired during the Super Bowl, which has substantially increased awareness of the issues and user engagement on their website. It was reported that in June 2014 they had 35,000 page views, but in December 2014 their page views had increased to 275,000 (Koblin).

*No More* resembles the *It's On Us* campaign in many ways. Both are focused on the same issues and seek to involve the larger community in addressing these issues. Both involve culturally relevant content to frame their messaging for their audience. However, *No More* has addressed the issue of sexual assault in cultural areas outside the scope of *It's On Us*. *No More* has specifically involved NFL players in its PSAs, which directly tie to issues of domestic violence and sexual assault within popular culture

(Gianatasio). Whereas *It's On Us* has traditionally focused its messaging on the issue of sexual assault on college campuses, *No More* has sought to engage a broader cultural audience and influence behaviors outside of higher education.

### *NO MORE: Anthem*

The campaign was launched with a video entitled *Anthem*. True to its name, this video in many ways represents the heart of the *No More* campaign. *No More* as a statement is a defining line of the video, creating a point at which sexual assault is no longer acceptable.

Aesthetically, this video is similar to the PSAs produced by the *It's On Us* campaign. It features well-known celebrities in front of a white background speaking directly into the camera (No More PSA Campaign). However, the language used in this PSA is different from that used in the *It's On Us* PSAs. The *No More Anthem* features very plain language that addresses many of the common phrases used to downplay sexual assault. Lines such as “no more boys will be boys,” “no more she’s too smart to let that happen,” or “no more not my problem” creates a stark message for viewers (No More PSA Campaign; Appendix 1). The video forces viewers to confront the issue of sexual assault with no room for misinterpreting the meaning of the messaging (Gianatasio).

This video also creates a connection with the audience in the same way the *It's On Us* PSAs do by mimicking a conversation or interpersonal interaction (No More PSA Campaign). The video features well-known celebrities such as Mariska Hargitay, Amy Poehler, and Courteney Cox. Viewers would have some prior knowledge of these individuals or others featured in the video, which would again lend significance to the

importance of the message. This choice creates an instant connection or familiarity with viewers (Gianatasio). The dynamic of a celebrity looking directly at a viewer is a very powerful aesthetic. It recreates the impression of a conversation in which a celebrity is talking directly to an individual. Not all of the statements used within the video would necessarily apply to any given individual, but it is likely that several would resonate with any given viewer. The combination of plain language and aesthetic would likely produce a reaction in the viewer, which could be anywhere from emotions to wanting to seek more information.

The video ends by directing viewers to [nomore.org](http://nomore.org) for more information and resources (No More PSA Campaign). Overall, the video creates a very strong message bringing awareness to the issue of sexual assault. This type of content is likely to connect with the pre-contemplation stage. In many ways this video is framed as a wake up call. It is defining a line of no more excuses for avoiding the issue of sexual assault. This fits exactly with pre-contemplation in both providing awareness of behavior and motivating individuals to make changes in their behavior (Transtheoretical Model (or Stages of Change) - Health Behavior Change). It is possible that this would also lead to the weighing of advantages and disadvantages between behaviors, but the emphasis of the message is placed on awareness.

#### *NO MORE: Listen*

The next *No More* PSA, which was their first to run during a Super Bowl, took a different aesthetic than what might be termed the traditional PSA format. This video featured a phone conversation between a 911 operator and a woman pretending to order



pizza (Listen: 60; Appendix 1). This video received over 2 billion global impressions after it aired during Super Bowl 49 and is still widely popular (NFL and No More).

The phone conversation is partnered with images of a home seemingly after an incident of domestic violence or sexual assault has occurred. What is most striking is that the video lacks any actual images of violence (NFL Will Run a Subtle but Chilling Super Bowl Ad). Instead the video utilizes symbols to create impressions on the viewer to create the meaning. Symbols such as a messed up carpet, broken picture, hole in the wall, and disheveled bed create an impression of violence (NFL Will Run a Subtle but Chilling Super Bowl Ad; Appendix 2). Partnering these visuals with the audio of the phone call solidifies the connection between these symbols and the signified incident. In this way the viewer pieces the meaning together rather than having it be more explicitly shown to them through an image of violence, which could be triggering.

The message of this video is communicated in a much more subtle way when compared to *Anthem*. It does not directly say what is going on, but allows a viewer to piece the elements together for themselves and create meaning from the symbols. This tactic creates investment from the viewer as their attention is drawn into the video to place the elements together. With this investment, the viewer is more receptive to the message of the video because of their investment or the feeling that they discovered the meaning within the message. This video reflects many of the elements of pre-contemplation. It provides a moment for a viewer to look into the aftermath of an incident. They do not see the actual acts of violence, but they are left to imagine what it would have been like and how the house ended up in its current state. It is possible that viewers could potentially reach the contemplation stage from this video through the

weighing of advantages and disadvantages based on what they watched in the video. This is not necessarily where the majority would land given the video's emphasis on awareness rather than involving a viewer's actions in discussion.

### *NO MORE: Text Talk*

The *No More* ad for Super Bowl 50 followed a similar aesthetic to their first Super Bowl ad. The creators of this video chose to recreate an interaction between two friends over text. The video is solely composed of their texts and a couple photos taken from a super bowl watch party (Text Talk). One of the friends invites the other to come over to watch the game, but the other doesn't think it is a good idea because her partner is in a "mood" (NFL and No More; Text Talk; Appendix 1).

The video does not include many symbols beyond the few texts exchanged between the friends. There are relatively few allusions to sexual or domestic violence besides the mention of the partner's mood. The friend then inquires into the mood and asks the other friend if they are okay (Text Talk). The video ends with a typing symbol. The majority of the meaning is left up to the imagination of the viewer.

The ambiguity of the conversation is used to prompt the viewer to action. The video ends with the lines "There are many signs of domestic violence and sexual assault" followed by a number to text for more information (Text Talk). The viewers who texted the number were subscribed to a messaging list with information to identify the signs of domestic violence and sexual assault (NFL and No More). The conversation displayed in the ad could have resembled conversations that viewers had in their own lives or intrigued them to want to know more. Utilizing the same service that they had

just seen as well as one accessible to many was insightful for providing information to viewers.

The ad itself does not move viewers further along the Transtheoretical Model compared to other videos already discussed. This video would be a part of the pre-contemplation or contemplation stage given that it is again bringing awareness to the issue of sexual assault and is not necessarily modeling action or behaviors for the viewer. However, the information viewers received from the texting program could have influenced their behavior further along the stage of change.

#### *Website*

All of the videos in the *No More* campaign end by directing viewers to [nomore.org](http://nomore.org). The one exception to this is the texting super bowl ad which prompts viewers to text a number rather than visit the website (Text Talk). The videos could only do so much in terms of influencing the viewers' behavior. Instead they also serve as prompts for viewers to learn more about sexual assault and how to take action.

The *No More* website features many different types of information for viewers to learn more about sexual assault, how to identify it, how to report it, and many other actions involved in preventing sexual assault (*No More Website*). Using the video as an impetus for viewers to visit the site and interact with the content there is a strategic move that could increase the likelihood of an individual changing their behavior. The resources on the site have information that could move an individual to the action or maintenance stage. Resources such as bystander scenarios and a section labeled "take action" provides users with resources that model healthy behaviors and give them more information for sexual assault prevention (*No More Website*). However, the behavioral

change would be dependent on the viewer's interest in the video and the website's content.

## **Tea Consent**

Beyond the larger campaigns looked at so far, there are other pieces of media that have been widely circulated that also feature information for sexual assault prevention. An example of this is the *Tea Consent* video. The video was a collaboration between *Blue Seat Studios* and blogger *Rockstar Dinosaur Pirate Princess* (Visser). The video attempts to articulate getting consent through the analogy of giving someone tea.

The video walks a viewer through several different scenarios of giving someone tea including if the person was unconscious, if they had previously wanted tea, and generally just asking someone if they want tea. The video is very explicit about consent in its analogy as it begins the video with the statement "consent it's simple as tea" (Tea Consent; Appendix 2).

Unlike the other videos or PSAs, this video is not simply for awareness. This video attempts to articulate an element of healthy sexual behavior by breaking consent down into its simplest form. The video walks the viewer through several scenarios and outlines how they should act in those situations. This video represents a move away from simply stating sexual assault is a problem or creating awareness, but instead models healthy behavior for viewers.

The *Tea Consent* video could move viewers to the preparation or action stage. The video would have to be accompanied by other resources to make this happen. It does not provide enough information outside of consent itself to educate a viewer on healthy behaviors and social context for those behaviors, but clearly models how a

viewer should go about getting consent. This video moves beyond awareness and provides a viewer with actions that they could incorporate into their lifestyle to change their behavior.

## Discussion

PSAs and messaging, which would traditionally be described as advertising, have played a major role in communicating for sexual assault prevention. In the past few years this media content has been primarily focused on creating awareness through campaigns like *It's On Us* and *No More*. As seen in the analysis of videos from those campaigns, these messages have focused on bringing awareness to the issue of sexual assault and prompting viewers to participate in other initiatives like taking a pledge or texting in to get more information.

The theme of awareness is supported by the stages of the Transtheoretical Model of Change that have been used to analyze these videos for the potential to create behavioral change. Many of the videos included topical information or statements prompting an end to sexual assault. The videos did not portray healthy behaviors or actions that viewers could model to change their behaviors, which would reflect later stages of the model (Transtheoretical Model (or Stages of Change) - Health Behavior Change). Instead these videos are more reflective of early stages focusing on bringing awareness to viewers and communities in preparation for them to change their behavior.

The *Tea Consent* video is a diversion from this norm. It takes a step beyond awareness and begins to discuss an element of sexual assault prevention: consent. It does not follow the aesthetics of the other PSAs, but approaches the issue of sexual assault from a different perspective. It is a step toward modeling healthy behaviors and providing viewers with the tools to incorporate these behaviors into their lifestyles.

These videos in many ways function as the face of these campaigns. They prompt viewers to go to websites that contain information on healthy behaviors and

clearly articulate the purposes of the campaigns. These resources have the potential to influence a viewer's behavior further along the stages of change based on their own initiative. Even incorporating features like texting programs to provide information to viewers as the *No More* PSA did represents innovative ways of connecting both the context and information of a video to a viewer. Future videos could begin at later stages of the model and prompt viewers even further along the model, assuming they had seen the earlier videos.

Current research on this topic is limited given the fairly recent rise in the amount of communication and advertising for sexual assault prevention. Advertising does not traditionally report many of their campaigns within academic work. It is usually preferred to perform a case study, but these are often only done for innovative or trending campaigns. However, given the significance of this issue, it is critical that information is reported so that communicators can be effective in spreading awareness and shaping culture to positively influence viewer behaviors.

This analysis represents an intersection of two different academic disciplines: mass communication and social health. Current reporting on advertising campaigns does not involve a lot of theory as a basis for analysis (Luca and Suggs 20). Analyzing these campaigns and their content provides theoretical application in both of these disciplines and gives insight into crafting content for sexual assault prevention. This research contributes to the growing pool of research applying theory to communication content and provides a basis for future investigation of these campaigns and communication for sexual assault prevention.

## **Limitations and Future Research**

This thesis does not represent a comprehensive analysis of sexual assault prevention campaigns or even a comprehensive analysis of the campaigns featured in the analysis. There are currently many different campaigns being implemented across the country on various levels to bring awareness to the issue of sexual assault and prevent future incidents. Many of these campaigns are difficult to locate given that they are directed at specific local audience such as a university campus.

The content selected for this thesis was chosen as representative pieces of the discussed campaigns and representations of popular media for the prevention of sexual assault. Criteria for inclusion relied upon national level communication and access for analysis. In order to understand the full articulation of a campaign and its impact, all types of media would have to be considered as well as access would have to be given to internal logistics for a comprehensive report. Both of these were outside of the scope of research and resources of this thesis.

However, based on the research and analysis of this thesis, a list of future avenues for research and study have been identified:

### *Comprehensive campaign studies and reporting*

Looking at a campaign from a holistic perspective could provide additional insights into the influence campaign messaging and content have on viewers or participants. This research was only able to map one link within the campaigns featured, but looking at multiple links and how a viewer would progress through the content



could provide insight into content effectiveness and which content is resonating with viewers.

#### *Alternative mediums of communication*

With the continued diversification of media through digital and other formats, there are continually new possibilities for reaching audiences. Producing media through these new methods or repurposing traditional ones could produce a new way for reaching audiences for sexual assault prevention.

#### *Identifying language for communicators*

Communicating for sexual assault prevention is something that nearly every campus in the country is involved in. Many are communicating to their campus specifically, but other organizations message to audiences on the state or national level. With an issue as personal and often complicated as sexual assault it is important to maintain consistency so that content across the media landscape do not contradict or confuse viewers. Producing best practices or connecting communication professional with resources to communicate effectively on this issue could assist in maintaining consistency between messaging.

#### *Survivor created messaging*

Outside the scope of campaign created content, examples of survivor created content have also had significant impact on the media landscape. Usually appearing on social media, trending topics such as #IAmJada or K\$sha's legal battle with a producer have promoted discussions on national or even global levels about sexual assault (Schrodt; Stewart). Exploring if there is an effective way to use these moments for

education, if there is one, and understanding what effect they had on reception of other media could benefit communicators.

However, it is important to be conscious of creating single narratives for sexual assault or talking about an individual's experience as representative of all incidents (Visser). Survivor stories are powerful and the purpose behind these campaigns and messaging is to prevent future stories. This messaging must be done with intention and conscious of possible implications for survivors and communities. Looking into representations of survivors, perpetrators, or assaults could be an opportunity for research to discuss the dangers or implications of single narratives.

#### *Further video analysis*

The analysis conducted for the purposes of this thesis used communication and social behavior theory to analyze the videos' content. Other methods and theories outside of these academic disciplines could be used to analyze these video and find alternative results to benefit future campaigns. For example, the musical scores in the videos were not analyzed in this thesis, but could be analyzed using other methods to determine possible correlations between musical score and audience reception or attention to messaging.

## **Conclusion**

Sexual assault is a relevant issue in today's behavioral and media landscapes. Hundreds of organizations are currently involved in preventing future incidents of sexual assault and finding a solution for this issue. These organizations include advertising agencies and campaigns to bring awareness. Advertising is often only seen for its negative culture shaping in terms of self-esteem or stereotypes, but messaging for sexual assault prevention represents a positive execution of cultural influence through advertising.

Measuring the effectiveness of advertising can be difficult given the many different types of metrics that can be applied to analyzing messaging. For the purposes of this thesis, the Transtheoretical Model of Change was used to orient current campaign videos and media content within the six stages of the model. This provided a spectrum in which to look at how current messaging is influencing viewer behavior. The analysis found current messaging to be within the early stages of the model, focusing on awareness of sexual assault as an issue. However, examples of messaging have been produced that have the possibility to move viewers into the later stages of the model. This analysis does not represent a comprehensive overview of the campaigns or content featured, but analyzes possible audience reception and specific links between messaging used within the campaigns. Future research could look at a more comprehensive view of these campaigns or pursue specific aspects of this analysis. As the issue of sexual assault continues to evolve, it is critical that analysis of content and messaging continues to evolve to measure the effectiveness and reception of the messaging.

## Appendixes

### Appendix 1: Transcripts

#### It's On Us Campaign Level Video Transcripts

##### *It's On Us: Sexual Assault PSA*

It's on us to stop sexual assault  
To get in the way before it happens  
To get a friend home safe  
To not blame the victim  
It's on us  
To look out for each other  
To not look the other way  
It's on us to stand up  
To step in  
To take responsibility  
It's on us  
All of us  
To stop sexual assault (multiple voices)  
Learn how and take the pledge at [Itsonus.org](http://Itsonus.org)

##### *It's On Us: One Thing*

There's one thing you can never have sex without  
It's not something you buy  
Or something you take  
In fact there is only one way to get it  
It has to be given to you—freely  
It's consent  
Because sex without it  
Isn't sex  
It's rape—consent  
If you don't get it—you don't get it  
It's on us to stop sexual assault  
Learn how and take the pledge at [itsonus.org](http://itsonus.org)

##### *It's On Us Bystander PSA*

This isn't a PSA about a sexual assault  
It's about being the guy who stops it  
Learn how and take the pledge at [itsonus.org](http://itsonus.org)

## **It's On Us Campus Level Video Transcripts**

*University of Oregon: Ducks Do Something/"It's On Us"*

It's time we all talk  
Really talk  
Really talk  
About something important  
Sexual assault  
Suicide  
Alcohol abuse  
Racism  
They're real  
They're on our campus  
And it's time to take action  
When you chose Oregon  
When you chose to be a Duck  
You chose to be a part of a community  
And in our community  
We take care of one another  
We tell that guy she's clearly not interested  
We ask if they're okay  
We walk our friends home when they've had too much  
When we see something wrong we interrupt  
We disrupt  
We divert  
We say something, we do something  
It's on us to promote a culture of respect  
To protect our friends  
To step in before it's too late  
It's on us to say something  
To be a Duck is to take action for your friend  
Your classmate  
Your teammate when they need you the most  
To be a Duck is to treat women with respect  
To treat yourself with respect  
To treat everyone with respect  
Instead of watching something happen  
Instead of wishing you'd done something  
Be brave, be bold, be courageous  
It's on you  
It's on me  
It's on us to say something  
Ducks say something  
Ducks do something

It's on us  
It's on us (multiple voices)  
It's on us (multiple voices)  
It's on us

*Stanford: Stanford student-athletes on sexual assault*

At Stanford  
We are a community of respect  
Respect for ourselves, respect for each other  
We're a community that cares for each other  
That supports one another  
Preventing sexual assault and relationship violence is our responsibility  
All of us  
All of us  
All of us  
It starts with each one of us  
It's not a joke  
And it's not just a women's issue  
And we can't pretend it's not an issue  
It's on us  
It's on all of us to promote a culture of respect  
To do the right thing  
To support the people around us  
To think about a few things  
Communicate  
We all need to communicate more and better  
Talk with your partner and listen  
Consent should never be assumed  
Alcohol is not an excuse  
Don't let alcohol get in the way of good decisions  
Communicate with your friends  
Be there for them  
Talk about what's okay and what's not okay  
Ask them questions  
Help them think about what they're doing  
How they want to be viewed by others  
Help them think about the words they use  
Words matter  
Words matter  
If someone is talking about another person in a derogatory way, in an offensive way,  
call them out on it. Don't let that be part of our culture.  
Most importantly don't be a bystander. If you see something, say something.  
If you see someone heading the wrong way in a situation, stand up, intervene  
There are easy ways to do it  
Distract, divert, disrupt, say something, do something that changes the situation

This is our family, it's not you and me, it's not them, it's us  
What happens here affects all of us  
So make good decisions  
Lead by example  
Remember it's on us  
It's on us  
It's on us  
It's on us  
To create the relationships and the community we want here at Stanford

*Penn State University : It's On Us – Penn State*

It's on us  
To stop sexual assault  
To get in the way before it happens  
To not look the other way  
To get a friend home safe  
To not blame the victim  
It's on us  
To stand up  
To step in  
To take responsibility  
It's on us  
To stand up to those who say it's not our business  
It's on us, all of us  
To stop sexual assault (multiple voices)  
We, the Penn State student-athlete advisory board are committed to help stop sexual assault  
We are  
Penn State (multiple voices)  
And  
It's on us (multiple voices)  
It's on us Penn Staters to do whatever it takes, do something, do anything, to stop sexual assault  
Step up and say something, take the pledge and be a part of the solution

*It's On Us at Illinois – Student Athletes*

At Illinois it's on us  
It's on us to stop sexual assault  
To step up and say something  
To let our friends know what is and is not acceptable  
To recognize that if someone doesn't or can't consent, it's rape  
To tell our friends if they are doing something wrong  
It's on us to do something  
To never blame the victim (two voices)

To stand up to those who tell us it's not our business  
To be more than a bystander  
It's on us, all of us  
To stop sexual assault (multiple voices)  
We took the pledge and you can too

*It's On Us at Illinois – Greek Students*

At Illinois it's on us  
It's on us to stop sexual assault  
To realize that 8 in 10 victims know their attacker  
A friend  
A classmate  
A roommate  
It's on us to do something (two voices)  
To be more than a bystander  
To intervene  
To not look the other way  
To hold our brothers  
And our sisters  
Accountable for their actions (multiple voices)  
I am a member of the Illinois greek community and it's on us  
All of us (two voices)  
We took the pledge and you can too

*It's On Us at Illinois – Campus Leaders*

At Illinois it's on us  
It's on us to stop sexual assault  
To create an environment where everyone feels and is safe  
To realize that stopping sexual assault is a collective responsibility  
At Illinois we take action  
We step up and say something  
We support survivors  
We are gonna be a part of the solution  
Not the problem  
It's on us Illini  
So take action (two voices)  
Because we can make a difference  
At the University of Illinois it's on us  
All of us (two voices)  
To stop sexual assault  
We took the pledge and so can you



*University of Rochester: It's On Us – University of Rochester*

It's on us  
It's on us  
It's on us  
It's on us to stop sexual assault  
It's on us to engage, inform, and educate those around us  
It's on us to be more than just bystanders  
If we see something inappropriate at a party  
In a dorm or in a classroom, or anywhere on campus  
We need to step up and intervene, we can't say it is not our business  
It is our business  
It's on us to be aware of and to change the way we talk to people. We need to  
understand that negative language and imagery can contribute to a culture where sexual  
violence will occur  
It's on us to stop sexual assault  
Which is why the university created a new policy that clearly articulates affirmative  
consent  
It's on us to both ask for and give consent  
Do you want to have sex? Are you sure?  
Communication is a two way street  
It's on us  
To support survivors  
And not blame them  
It's on us  
To foster a caring community  
Of encouragement, compassion,  
And respect  
Empower students to stop sexual assault  
It's on us  
Which is why we've trained 11 female officers to assist with sexual assault  
investigations  
It's on us to take a united stand  
Against sexual violence  
And spread this message  
To our entire university community  
So that every student feels safe  
Be the difference, take a stand  
This problem is our responsibility  
Esta problema es nuestra responsabilidad  
It's on us, all of us  
It's on all of us to stop sexual assault

*Ohio State University: It's On Us Ohio State*

The It's On Us Campaign at the Ohio State University is a cultural movement aimed at fundamentally shifting the way we think about sexual assault  
It's a declaration that sexual assault is not just a crime committed by a perpetrator against a victim but rather a problem in which we all have a role  
We are asking all Buckeyes to create an environment  
Be it a dorm room, a party, a club or sports team, or the greater college campus  
Where sexual assault is unacceptable and survivors are supported  
Let's hold ourselves accountable to effect change  
It's on us, all of us (multiple voices)  
We must be self-confident  
And empowered  
And aware  
We must learn to be action oriented  
And know how to create real solutions  
It's on us to step in if a friend is doing something that could lead to sexual assault  
It's on us to be a part of the solution not a part of the problem  
And it all starts with this video  
And with your response  
Now we want to influence you to take part in the It's On Us Campaign (two voices)  
With how you speak up, speak out, and speak loudly  
And how you call yourself and others to action  
It's on us  
It's on us  
It's on us  
It's on us (multiple voices)  
All of us (multiple voices)

*St. John's University: It's On Us – St. John's University*

Sexual assault has been called a silent epidemic. One in five women are sexually assaulted in college. Most, 80 percent, know their attacker.  
It's on us  
It's on us  
It's on us  
It's on us  
It's on us St. John's to stop sexual assaults  
To create an environment where women feel and are safe  
It's on us  
To realize you play a role  
In stopping sexual assault  
It's on us  
To be more than a bystander (two voices)  
To not look the other way  
It's on us

To look out for someone who has had too much to drink (two voices)  
To get someone home safely if she or he needs help  
It's on us  
To stand up to those who tell us it's not our business  
To act when we think someone is in trouble (sign held by mascot)  
It's on us  
To step up  
And say something  
It's on us  
To take responsibility for our actions  
And inactions  
It's on us  
To get in the way if we see something happening  
It's on us to stop someone  
From doing something we know is wrong  
It's on us to be part of the solution (two voices)  
It's on us  
To do something to get in the way of sexual assault  
It's on us to stop sexual assault (multiple voices)  
It's on us St. John's to stop sexual assault

*George Washington University: It's On Us: The George Washington University*

It's on us  
To stand up to those who tell us it's not our business  
To tell our friends if what they're doing is wrong  
It's on us  
To do something, anything, to keep an assault from happening  
To be more than a bystander  
To create an environment where women feel and are safe  
It's on us  
To change the way we talk about women  
To be part of the solution  
Not a part of the problem  
It's on us  
To say something when our friends are being stupid  
To hold our friends accountable for their actions  
It's on us  
To look out for someone who has had too much to drink (two voices)  
To step in if a friend is doing something that could lead to sexual assault  
It's on us  
To not give our friends a pass  
To never blame the victim  
To stop a sexual assault anyway we can  
I am a member of the George Washington University community and it's on us to end  
sexual violence

*Washington University in St. Louis: It's On Us, Wash U*

Sexual assault is a serious and challenging problem for all of higher education and indeed for our larger society. Here at Washington University we have higher expectations of our community. Sexual assault will not be tolerated.

It's on us to eliminate sexual assault, rape, and harassment at Washington University  
1 in 5 college women and 1 in 71 college men will experience attempted or completed sexual assault or rape

It's on us to promote a culture of safety and respect

To protect our friends, to intervene

It's on us

It's on us (two voices)

It's on us to recognize that non-consensual sex is sexual assault

No always means no

And being too drunk or high to consent also counts as sexual assault

Sexual assault does not happen because of what you were wearing

Drinking does not mean you were asking for it

It's on us to intervene in situations where consent has not or cannot be given

Be aware if someone is deliberately trying to isolate, intoxicate, or corner someone else

It's on us to identify situations in which sexual assault can occur

Trust your gut. If something looks like it might be a bad situation it probably is

It's on us to create an environment in which sexual assault is unacceptable and survivors are supported

Recognize the potential danger of someone trying to target another person at a party

Check in with the target. Are you okay?

Do you need help? Is this person bothering you?

If you ever feel uncomfortable or unsafe, remember that you are not alone

The Washington University police department is available to assist victims of sexual assault 24 hours a day, 7 days a week

The office of sexual assault and community health services offers 24 hour crisis response, educational programming, ongoing support, and information about a person's rights and options

Title IX protects our community from sex discrimination, which includes sexual assault, violence, and harassment. Call me or email me if you have questions about any of these issues or if you want to report an incident

S.A.R.A.H. is a confidential, student run helpline that is available 24/7. S.A.R.A.H. counselors are thoroughly trained and can offer resources, referrals, and one time counseling on the areas of rape, sexual assault, and relationship violence.

Washington University is here for you.

And in turn we have to look out for our friends

And our classmates

Our sisters (multiple voices)

Our brothers (multiple voices)

Our partners

Our fellow Washington University community members

It's on us (two voices)

It's on us  
It's on us (two voices)  
It's on us (multiple voices)  
It's on all of us

*It's On Us – Idaho State University*

We are the Idaho State University Bangles  
We wear orange and black with pride  
Our community respects  
Race  
Religion  
Sexual Orientation  
Individuality  
Teamwork  
A common goal  
It's on us  
To speak up  
To stand up  
To reach out  
To support  
To learn  
To care for each other  
To do something rather than nothing  
It's on us  
It's on us  
To stop  
To stop  
To stop sexual assault  
It's on us  
To create a culture of consent  
To stop stalking and partner violence  
We don't look the other way when someone might be in trouble  
We ask are you okay  
It's on us  
To stop bullying and harassment  
To stand up to our friends  
To recognize aggressive behavior  
To look out for each other  
To encourage each other  
It's on us  
It's on us  
To say something  
To do something  
To intervene  
To make a difference

Take the pledge  
Take the pledge  
Take the pledge it's on us  
It's on us  
It's on us

*We Are UT Dallas*

It's on us  
It's on us  
It's on us to do something  
Do something  
Anything  
To keep an assault from happening  
It's on us (multiple voices)  
It's on us to create a safe, common environment  
It's on us to be part of the solution not a part of the problem  
To stand up to those who tell us it's not our business  
It's on us (multiple voices)  
It's on us UT Dallas to create a common community where men and women feel safe  
and are safe  
A common community of respect and responsibility  
It's on us  
To realize  
We have a role to play  
In stopping sexual assault  
We are UT Dallas (multiple voices)  
We are (multiple voices)  
UT Dallas (multiple voices)  
We are UT Dallas  
And it's on us to put an end to sexual assault

**No More Video Transcripts**

*No More PSA Campaign "Anthem" : 60*

No more it's none of my business  
No more I'm sure they'll work it out  
No more boys will be boys  
No more I'll say something next time  
No more why didn't she tell anyone  
No more she was flirting with him  
No more she's too smart to let that happen  
No more not my problem  
No more he didn't mean it

No more why doesn't she just leave  
No more he said he was sorry  
No more she was drunk  
No more she was asking for it  
No more she seems just fine to me  
No more she should have been more careful  
No more we don't talk about that  
No more bystanding  
No more ignorance  
No more excuses  
No more  
No more  
No more

*Listen: 60 (No More's Official Super Bowl 49 Ad)*

A: 911 operator 901 where is the emergency

B: 127 (street name)

A: Okay what's going on there?

B: I'd like to order a pizza for delivery.

A: Ma'am you've reached 911. This is an emergency line.

B: Yeah a large with half pepperoni, half mushroom

A: Um you know you've called 911? This is an emergency line.

B: Do you know how long it'll be?

A: Okay ma'am is everything okay over there? Do you have an emergency or not?

B: Yes

A: and you're unable to talk because?

B: right right.

A: Is there someone in the room with you? Just say yes or no.

B: Yes

A: Okay um it looks like I have an officer about a mile from your location. Are there any weapons in your house?

B: No

A: Can you stay on the phone with me?

B: No see you soon. Thank you.

*“Text Talk” (No More’s Official Super Bowl 50 Ad)*

A: (cat photo)  
Millie is pumped!!!

B: Cute  
How’s the party?

A: (selfie)  
Plenty of game left. R u sure you can’t make it?

B: I don’t think so

A: Haven’t seen u in sooo long  
(sad emoji face)

B: Don’t think it’s a good idea

A: Is something going on?

B: Jake is in one of his moods. I should prob not go out.

A: Again?  
Are you OK?

B: (typing symbol)



## Appendix 2: Videos and PSAs

It's On Us: Sexual Assault PSA



It's On Us: One Thing



It's On Us Bystander PSA



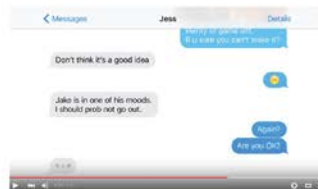
NO MORE PSA Campaign "Anthem"



### Listen (No More's Official Super Bowl 49 Ad)



### Text Talk (No More's Official Super Bowl 50 Ad)



### What If Bears Attacked One in Five People?



### Tea Consent



It's On Us: The George Washington University



It's On Us at Illinois - Student Athletes



It's On Us at Illinois - Greek Students



It's On Us at Illinois - Campus Leaders



### It's On Us Ohio State



### It's On Us - Penn State



### It's On Us - University of Rochester



### Stanford Student-athletes on Sexual Assault



It's On Us - St. John's University



Ducks Do Something/"It's On Us" (University of Oregon)



It's On Us, Wash U. (Washington University in St. Louis)



It's On Us - Idaho State University

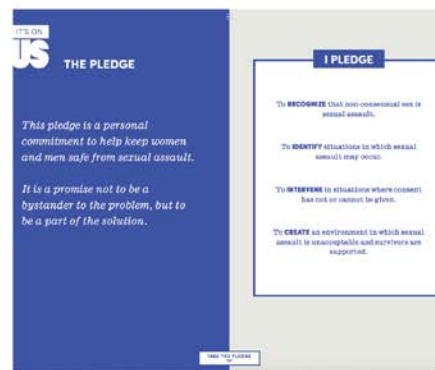
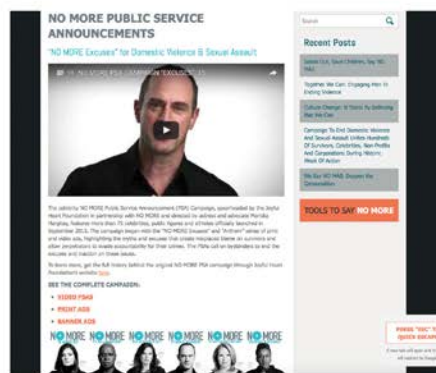
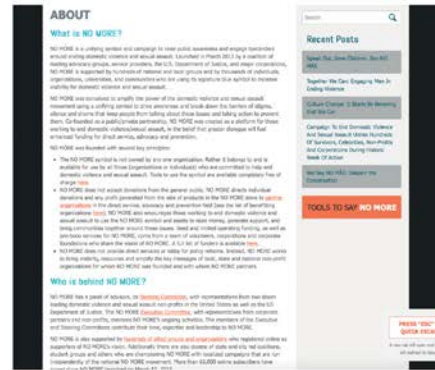




We Are UT Dallas (University of Texas Dallas)



## Appendix 3: Websites



## THE PLEDGE

First Name

Last Name



Email Address

Zip Code

SCHOOL

School Name (OPTIONAL)

Turn your profile photo into an **IT'S ON US** badge to show your pledged commitment to helping stop sexual assault.

(Don't worry -- you'll get to preview first!)

## THE TOOLS

TIP NO. 3

*There is no consent when there is force, intimidation, or coercion.*

## THE TOOLS

TIP NO. 5

*Talk to your friends honestly and openly about sexual assault.*

## THE TOOLS

TIP NO. 7

*Trust your gut. If something looks like it might be a bad situation, it probably is.*

## OREGON PREVENTION

DUCKS DO SOMETHING.

OUR COMMITMENT

We cannot ignore the issue of sexual violence until we are ready to be actively engaged in preventing it. We are committed to doing all we can to educate ourselves and our community about sexual harassment in all its forms, to understand the culture surrounding sexual violence, to become engaged bystanders, and to promote healthy and safe behaviors.

The university **does not discriminate** on the basis of sex in any of its programs or activities. Questions regarding this policy may be referred to the University of Oregon's Title IX Coordinator or to the Department of Education, Oregon Higher Education for Civil Rights.

## OUR COMMITMENT

We cannot ignore the issue of sexual violence until we are ready to be actively engaged in preventing it. We are committed to doing all we can to educate ourselves and our community about sexual harassment in all its forms, to understand the culture surrounding sexual violence, to become engaged bystanders, and to promote healthy and safe behaviors.

The university **does not discriminate** on the basis of sex in any of its programs or activities. Questions regarding this policy may be referred to the University of Oregon's Title IX Coordinator or to the Department of Education, Oregon Higher Education for Civil Rights.

[Our Prevention Efforts](#) [Student Services](#) [Research and Assessment](#)

### Defining Our Expectations

We have outlined our efforts to create a safer campus environment for our students, faculty, and staff. We are committed to our students' health, safety, and well-being. We will continue to work with our community to create a safer campus environment.

### A Message From the President

"The University of Oregon will not tolerate sexual violence on its campus. We are committed to our students' health, safety, and well-being. We will continue to work with our community to create a safer campus environment."

### Making a Difference

We encourage all students, faculty, and staff to help our community and create a safer campus environment. We will continue to work with our community to create a safer campus environment.



Division of Student Life Prevention Programs For Students

where **small small numbers and letters** that tell you, at most, who are submitting a paper before the review is over. In addition, sometimes, in choice and other circumstances you will

peers about prevention. As such, our integrative approach to student prevention programming targets accountability, intervention, and education, and is designed to help each student take ownership for preventing sexual violence on campus.

Explicit 101

all of our Get Expert program (new fall 2013), [Get Expert 101](#) is a peer-facilitated training specifically geared for new students living in our residence halls. Get Expert 101 includes interactive discussions about life, relationships, boundaries, consent, social norms, and bystander intervention. The Division of Student will also be offering additional Get Expert modules for continuing students will about fall 2015.

## Don't Be Raped

Over the 12 years, the [Small Business Scorecard \(SBAS\)](#) has performed "It Can't Be Right!" for all students during Innova's course. This interactive performance by specialty artist SBAS' members teaches students about our expectations regarding small business, content, and alcohol and other drug use. Each performance, students participate in research-based, small group discussions designed to break key messages. This program is coordinated with Office of Economic Management and the Division of Arts.

ual Wellness Advocacy Team Workshops

Sexual Health Advocacy Team (SHAAT) in the Office of the Dean of Students is a group of students trained to provide sexual activity and relationship resources at USJ. They use interactive education styles to let local change on our campus. SHAAT comes as a national model for peer-mediated education and has helped at many conferences and campuses across the country. SHAAT performs for USJ residence halls, national students, fraternities and sororities, athletes, academic clinics, student unions, student government, and other campus groups. Workshops include information on: the definition of consent, coming a technique, statistics about sexual assault, misconceptions of healthy and unhealthy relationships, and more. You can [shaat@usj.edu](mailto:shaat@usj.edu) with SHAAT at any time.

**24-HOUR HOTLINE**  
FOR EMERGENCY CASES  
**1-811-346-SAFE**

Call anytime for special assistance when you register your system. Certified staff with resources. This service is for the top priorities and is a confidential, computer-aided service with follow-up care.

Part of our commitment to emergency management.

**SAFE COMMERCIALS**

**RELATED RESOURCES AND SERVICES**

Start-Up Success  
Get Right On 111  
Self-Defense Class  
Shooting Gunshot 1 Course  
Safe/Secure Your Sample Stay the Priority

## Reporting and Resources

## \* Employee Reporting Responsibilities

any employees with credible evidence of prohibited discrimination against UC students, faculty, staff,

Students should be encouraged to report sexual harassment, sexual violence, or sexual assault to the [Title IX Coordinator](#) or the [Office of Affirmative Action and Equal Opportunity](#).

employees is encouraged by an individual who intends to share their experiences with discrimination as a whistleblower, or share information they have about any form of prohibited discrimination in their organization, they should tell the individual the following information:

As an employee I am required to report prohibited discrimination.  
 You (the individual) have confidential options for sharing the information and ensuring support, which are listed on the <https://www.uconn.edu/officeofdiversityandinclusion> or by calling the reporting hotline at 847-245-5410.  
 You can request the university maintain your confidentiality. (The university will maintain confidentiality to the extent legally possible while also meeting its obligation to respond to health and safety threats to the campus.)  
 You may report the information to campus or local law enforcement.  
 You have a right to file an internal complaint.

**24-HOUR HOTLINE**  
24-hour hotline now open!

**SAT-SAT-SAT!**

Let anyone in your office or in residence who can take your phone calls control your life with insurance. This service is for all ages and a combination contract with space and insurance.

*"The fastest and most convenient for anyone looking for insurance."*

**SAT-SAT-SAT-SAT-SAT**

**QUESTIONS REGARDING YOUR LIFE CONTACT:**

Sally Harty  
761-210-1000  
1000 Atlantic Ave.  
1000 E. 13th Ave.  
P.O. Box 1000, New York, NY 10001  
P: 212-345-1000  
E: sally.harty@nylife.com

NY Department of Education, Division of  
Office for Civil Rights  
P: 212-345-1000  
E: ocr@doe.state.ny.us

**FILING A COMPLAINT:**

Students have 60 days after the date of the complaint against the university.



## Sexual Harassment and Assault Reporting and Education (SHARE)





### Sexual Harassment and Assault Reporting and Education (SHARE)

The University can do a great deal to support people who have experienced sexual harassment and assault. These concerns are for teaching and may encompass violations of Title IX. Examples of violence include, but are not limited to, the following:

- Sexual Harassment
- Stalking
- Sexual Offense/Assault
- Sexual Exploitation
- Stalking
- Dating Violence
- Domestic Violence
- Rape/Assault

This website is intended to provide assistance in obtaining information and identifying resources for anyone who becomes aware of these incidents.

University Procedures for Responding to a Report of a Title IX Violation


#### WHAT SHOULD I REPORT?

#### HOW DO I MAKE A REPORT?



#### RESOURCES

#### IMMEDIATE REPORTING

#### NON-EMERGENCY REPORTING FORM



## Sexual Harassment and Assault Reporting and Education (SHARE)

### Sexual Harassment and Assault Resources for Each University Location

- Allentown
- Altoona
- Beaver
- Berks
- Brandywine
- Dickinson
- DuBois
- Erie (Behrend College)
- Fayette
- Great Valley
- Greater Allegheny
- Harrisburg (Capital College)
- Hershey
- Lehigh Valley
- Lewisburg
- Middletown
- Monaca
- Schuylkill
- York

### IMMEDIATE REPORTING

- WHAT SHOULD I REPORT?
- HOW DO I MAKE A REPORT?
- PCARS

### NON-EMERGENCY REPORTING FORM

Complete  
 University reporting web page  
[www.psu.edu/pcars](http://www.psu.edu/pcars)  
 or call 800-441-2345  
 (last modified September 05, 2010)

## Helpful Definitions

See also AIO-85

### Sexual Harassment

Sexual Harassment is defined as unwelcome sexual advances, requests for sexual favors, and other type of physical conduct of a sexual nature that is unwelcome, inappropriate, or unwarranted. It may be of three categories: a) a hostile or offensive work environment; b) a quid pro quo; and c) a hostile work environment. The following definitions are taken from the Code of Conduct. The following definitions of sexual harassment are relevant and applied when a student is accused of or commits harassment.

Sexual Harassment committed by an employee or third party can lead to discipline or corrective action.

1. Submission to such conduct is made implicitly or explicitly a condition for employment, promotion, grades, academic status, or participation in the University's activities;
2. Submission to or rejection of such conduct is used as the basis for employment or academic or other actions affecting an individual; or
3. Such conduct is sufficiently severe or pervasive so as to substantially interfere with the harassed individual's employment, education or access to University programs, activities or opportunities, or create a hostile work environment for that individual or others.

Sexual Harassment may include, in a single episode, as well as in persistent behavior:

Sexual Harassment can occur in a variety of circumstances, including but not limited to the following:

- The victim acts as the harasser; may be a woman or a man. The victim does not have to be

## IMMEDIATE REPORTING

- MUST DISCLOSE TO REPORT
- MUST INFORM A REPORT
- REQUIRED
- NO FEES

## NON-EMERGENCY REPORTING FORM

**Course:**

**Section:**

**What happened regarding sex and harassment?**

**What steps have you taken?**

**What steps have you taken?**

**What steps have you taken?**

[illegible]



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